unknown hitherto in philosophical discussion. It was reprinted time after time, translated into almost every European language, and did more than any other work of the age to enhance the reputation of the German philosophical genius abroad. There was one possible exception only—Lessing's famous *Laokoon,* inspired largely by Mendelssohn's *Briefe fiber die Empfindungen,* buttressed by his correspondence with Nicolai. This work diffused the Mendelssohnian point of view in a yet wider circle. Moreover, Mendelssohn's writings first re-aroused German interest in their native philosophers, in particular Leibniz: and, in the formation of the Romantic Tradition which dominated Europe (including England) for the following generation, his influence was really profound. It is something more than a literary curiosity that Samuel Taylor Coleridge (whose greatest friend at Highgate was the Jewish writer, Hyman Hurwitz) was a devoted student of Mendelssohn's philosophical works, and that his copies of *Jerusalem* and *Morgenstunden,* preserved in the British Museum, are enriched with manuscript annotations.

Mendelssohn's intellectual interests were inherited by his brilliant daughters, and their associates, whose *salons* were the centres of intellectual (it would not be too much to say, intelligent) life in Berlin over some decades. Dorothea married, as her second husband, Friedrich von Schlegel; her novel, *Florentine,* published

in 1801, was one of the finest specimens of romantic fiction of the generation; and it was she who introduced Mme. de Stael on the one hand, and Victor Hugo on the other, to the German-reading public. Her friend, Rahel Levin, who married Karl August Varnhagen, was another leader of Berlin intellectual life. "The little woman with the great soul," Goethe called her---------- " She was the first to understand and recognise me." Rahel's